

23 1925

THE BLOOD BOND

TITLE FADE IN
THE HISTORY OF THE WEST IS REplete WITH TALES OF RANGE WARS ---
AND NONE MORE BITTER THAN THOSE BETWEEN CATTLEMEN AND "NESTORS"
--- OR SMALL FARMERS -

TITLE LAP DISSOLVE TO
-- FOR THE COMING OF THE "NESTOR" BROUGHT FENCES -- FENCES THAT
CUT UP THE OPEN RANGE UPON WHICH DEPENDS THE CATTLEMEN'S VERY
EXISTENCE.

FADE OUT
AND INTO

FILE: IT WAS IN ONE SUCH CONTESTED DISTRICT THAT BURR EVANS HAD
LOCATED -- WITH HIGH HOPES, AND A SHORT "COW-OUTFIT".

FADE OUT
AND IN

1. EXTERIOR OF RANGE - comprehensive view of rough country.
LAP DISSOLVE TO

2. EXTERIOR OF RANCH YARD - full scene - LAP DISSOLVE from previous
Ranch has appearance of being rather small and not specially
prosperous - about such a place as Hood's -
Leo discovered up stage, standing before a mirror that is hanging
on a porch post - mirror is a trifle low which makes him stand
in an awkward position before it, as he shaves - besides him is
a bench with a wash basin, etc. on it - lap dissolve to

3. CLOSER SHOT OF SAME - LAP DISSOLVE from previous
Leo as before - he is just finishing shaving -

TITLE BURR EVANS.....LEO MALONEY

4. CLOSE UP OF LEO
He has just finished shaving and has a few bits of dried lather
still on his face - he rubs them off with his hand and inspects
the job - satisfied, he shoves the razor into his hip pocket
and turns to wash his face.-

5. MEDIUM SHOT
Leo turns from mirror and starts to wash his face at the basin
beside him -

TITLE: THE ONLY HELP EVANS HAD IN RUNNING HIS OUTFIT WAS A COMPANION
NAMED BULLET.....HIMSELF

JUL 25 '25

6. CLOSE UP OF BULLET
He lies asleep on the porch, near the door -

7. MEDIUM SHOT
Leo dries his face on a towel - hangs it up on a nail beside the mirror - then taking a comb, he lifts the mirror from the post and turns to get a better light to comb his hair -

8. CLOSE UP OF BULLET
He lies asleep - suddenly he lifts his head and looks out of scene toward corner of house -

9. CLOSE UP OF LEO
He is combing his hair - hear Bullet start up and turns to see what is wrong -

10. MEDIUM SHOT
Leo looking at Bullet on porch - Bullet jumps up and runs out to corner of house, where he stands looking around corner - Leo puzzled, walks over to see what he is looking at -

11. MEDIUM CLOSE OF LEO
He looks out past camera - sees something that seems to surprise and puzzle him somewhat -

12. EXTERIOR OF YARD - shooting away from house
A covered wagon discovered driving slowly toward camera - it is a dilapidated-looking affair of the typical Nestor variety - the team is composed of a horse and a limp-necked mule - fastened to the side of the wagon are a couple of barrels of water - a pair of bed springs and other paraphernalia strapped on as if the inside is full to over-flowing - water buckets hanging to under side of wagon box - altogether it is a poverty-stricken looking outfit, such as any squatter would be likely to have with him on his search for a place to settle -

13. CLOSE UP OF LEO
Staring blankly -

14. YARD AS IN SCENE 12
LAP DISSOLVE TO

15. CAMERA CAR SHOT OF MEDIUM CLOSE OF DRIVER
He whacks at the team with a long stick he has cut from some tree along the road -

TITLE: A STRANGER -- WHOSE OUTFIT MARKED HIM AS ONE OF THE "NESTOR" TRIBE.....WHITEHORSE (?)

15
Con't.

BACK TO SCENE

He straightens - looks off towards the house he is approaching-- his face lights up at sight of Leo and he grins broadly and waves his hand as if he had just come in sight of a long lost friend, who has been waiting to see him -

16.

MEDIUM CLOSE OF LEO

He is looking out as before - he replies to the wave without any great enthusiasm and exits slowly to intercept the wagon and see what the driver wants -

17.

YARD - full

Leo advances to meet wagon which pulls up beside him - Whitehorse climbs out and turns to face Leo -

18.

MEDIUM CLOSE OF BOTH

Whitehorse turns facing Leo - he puts his hands on his hips and leans back with a broad grin of friendliness on his face as if to say: "Well, here I am! Glad to see me?" - he says nothing, contenting himself with merely looking his delight at arriving and as if he expects Leo to be just as pleased as he is - Leo regards him curiously, waiting for the other to explain the purpose of the call -

19.

CLOSE UP OF LEO

He regards the stranger curiously - looks him up and down, frankly puzzled - then waits to learn the reason for the call -

20.

CLOSE UP OF BOTH

Leo waiting puzzled - Whitehorse still standing as before with the broad grin on his face - from his attitude it seems as if he knows something Leo ought to know but doesn't - he says:

TITLE:

"I RECKON YOU'RE WONDERIN' WHO I AM, AN' WHY --- AIN'T YOU?"

Leo smiles uncertainly and says "Yes" - Whitehorse chuckles and then unable to keep the surprise longer, he explains:

TITLE:

"I'M A COUSIN O' YOURS --- ABOUT FORTY DEGREES REMOVED, BUT A COUSIN FER ALL THAT!"

21.

CLOSE UP OF LEO

He stares blankly and echoes incredulously: "My cousin!"

22.

CLOSE UP OF WHITEHORSE

He nods his head broadly and says, seriously:

TITLE:

"I FIGGERED YOU MIGHT RECO'NIZE ME RIGHT OFF -- ON ACCOUNT O' THE FAMBLY RESEMBLANCE."

23. CLOSE UP OF LEO
He stares at this mention of family resemblance - then shifts his eyes away as if trying to get the idea - then glancing at Whitehorse, he lifts the mirror and looks at his own reflection in it and compares the reflection with Whitehorse as if wondering for God's sake if it is possible there is some family resemblance between himself and this be-whiskered old nestor -

24. MEDIUM CLOSE OF BOTH
Leo looks into the mirror at his own reflection - then looks at Whitehorse and back at the mirror - then, unable to get it, he lifts the mirror higher and holds it out beside Whitehorse's face, so he can see his own reflection and Whitehorse's face side by side for a better comparison - Whitehorse, puzzled by the move, cranes his neck and looks around the edge of the mirror into it - then getting the idea, he straightens with a satisfied smirk and stands like a man getting his picture taken while Leo makes the comparison -

25. CLOSE UP OF LEO
He is holding the mirror out at arm's length (out of scene) - he cocks his head from one side to the other as he seriously compares the reflection with the face of the Nestor -

26. CLOSE UP OF WHITEHORSE
Mirror in scene with him, showing Leo's reflection in it as he sizes up the two - Leo twists his head from side to side looking for the family resemblance Whitehorse spoke of while the latter stands at attention for the inspection - after a moment, Leo is seen in the reflection to look from the mirror to Whitehorse - he says:

TITLE: "WE DO SEEM TO RESEMBLE ONE ANOTHER -- SOME."

Whitehorse nods satisfied - Leo takes another squint at the reflection and then goes on to Whitehorse:

TITLE: "WE'VE GOT THE SAME NUMBER O' EARS -- AN' NOSE."

27. CLOSE UP OF BOTH
As Leo finishes line, he lowers the mirror, still looking very solemn - Whitehorse's grin fades and he stares at Leo an instant - then he breaks into a laugh as he gets the humor of the crack - he slaps Leo on the shoulder and says boisterously:

TITLE: "I CALLS THAT CUTE -- AN' NATURAL! ALL US EVANSES IS FIGGERED TO BE MIGHTY COMES!"

He is genuinely delighted with the kidding and is so childlike in his belief that being forty-degree cousins makes them buddies that Leo is swept along with him and in spite of his first impression, his heart goes out to the old fellow - he joins in the

27
cont'd

laugh and says to come on to the house - he starts to lead the way out, but Whitehorse stops/sobering - Leo turns back to see what is the trouble - Whitehorse indicates his team and says soberly:

TITLE:

"I DON'T DAST LEAVE MY TEAM ---- THEY BEEN ACTIN' MIGHTY SKITTISH LATELY."

28.

CLOSE UP OF LEO

His eyes widen in surprise at this remark - he looks at Whitehorse to see if he is in earnest - then turns and looks closely at the team, as if wondering whether he could have made a mistake in his first line-up of them -

29.

CLOSE UP OF TEAM

They are standing dejectedly - heads hanging and looking about as lively as a pair of saw horses -

30.

CLOSE UP OF LEO

He is looking out at the team - he shifts his eyes around to Whitehorse still wondering if he is being kidded -

31.

CLOSE UP OF BOTH

Leo looking at Whitehorse wonderingly - Whitehorse is regarding the team proudly - he turns back to Leo and says:

TITLE:

"ANYWAYS, I ONLY STOPPED IN TO SAY HOWDY -- AN' ASK FER A LITTLE INFORMATION."

Leo is willing to give him any information he is able to, so Whitehorse goes on:

TITLE:

"I FIGGERED YOU MIGHT KNOW A GOOD PLACE AROUND HERE WHERE I C'D SETTLE DOWN AN' GO TO FARMIN'."

32.

CLOSE UP OF LEO

He looks out at Whitehorse - hesitates - then with a dubious shake of the head he says:

TITLE:

"I RECKON THE BEST I CAN DO FOR YOU IS TELL YOU WHERE NOT TO SETTLE."

33.

CLOSE UP OF WHITEHORSE

He has so firmly expected help from Leo that this remark is something of a shock - he doesn't understand - his smile fades and he stares a second at Leo before asking him what he means -

34. CLOSE UP OF BOTH
 Whitehorse waiting for an explanation of the strange answer -
 Leo doesn't want to hurt the old man's feelings, but neither
 does he want to see him get into trouble with the ranchers, so
 he says kindly:

TITLE: "DON'T GO BEYOND THE TOP OF THE NEXT RIDGE -- IT MIGHT BE
 DANGEROUS."

Whitehorse echoes the last word badly perplexed - Leo nods and
 explains hesitatingly:

TITLE: "THE RANCHERS BEYOND THE RIDGE ARE SURE GETTIN' HOSTILE AGAINST
 SQUATTERS."

35. CLOSE UP OF WHITEHORSE
 He stares out at Leo perplexed, not understanding the situation,
 and asks blankly: "How come?"

36. CLOSE UP OF BOTH
 Leo leans back against the wagon and starts to explain what it
 is all about - why the ranchers don't like nestors and what is
 likely to happen - Whitehorse listening intently -

37. EXTERIOR OF JUNCTION MAIN AND RANCH ROADS - full
 The two heavies ride into scene upstage - come down stage toward
 camera and turn into ranch road toward Leo's shack - they see
 the covered wagon in the yard ahead and one of them pulls up,
 staring -

38. MEDIUM CLOSE OF BOTH
 One is staring ahead - the other is looking at him as if wonder-
 ing what is wrong - the first one points off towards Leo's yard -
 the other looks - they see:

39. EXTERIOR OF LEO'S YARD - iris shot from road
 Covered wagon discovered with Leo and nestor talking beside it,-

40. MEDIUM CLOSE HEAVIES
 They are staring out towards yard -

TITLE: "BUCK" WEAVER, A SMALL UP-COUNTRY RANCHER.

41. CLOSE UP OF BUCK
 He is looking out wide-eyed at nestor and Leo - he turns and
 looks at the other -

42. CLOSE UP OF OTHER
He turns and looks at Buck

TITLE: "BUCK'S" MAN-OF-ALL-WORK

Back to CLOSE UP
He is looking puzzled at Buck - looks back at ranch yard -

43. MEDIUM CLOSE OF BOTH
Buck and friend exchange glances of curiosity and BUCK says to come on so they can find out what it means - they start out of scene -

44. MEDIUM FULL
They ride out of scene towards ranch house -

45. EXTERIOR OF NESTOR WAGON - medium close of Leo and Whitehorse
Leo is finishing explaining the nestor situation - Whitehorse listening thoughtfully - when Leo stops, Whitehorse thinks a moment - then looking up he says:

TITLE: "I'M SURE GLAD YOU EXPLAINED THINGS --- I'D RATHER FIGHT A MAN THAN HAVE ANY TROUBLE WITH HIM."

He glances at the wagon - then breaking into a smile, he puts out his hand to bid Leo, good-bye - Leo surprised that he is going - old man says he'll be on his way - they shake hands and Whitehorse climbs to the seat -

46. CLOSE UP OF WHITEHORSE
He says so long to Leo again - slaps reins on teams's backs and says get up -

47. MEDIUM SHOT
The team still stands as before without a flicker of an eye-lash driver slaps at them again with the rein - still no movement -

48. CLOSE UP OF WHITEHORSE
He slaps at them again with rein - no movement - he begins to get excited -

49. CLOSE UP OF LEO
He chuckles at sight of the old man and his skittish team -

50.

CLOSE UP OF WHITEHORSE

He whams excitedly at team with rein - no movement - he glares at them - then drags out a long willow pole from the wagon and rising slightly in his seat, he slams it down on them using both hands -

51.

FULL

The blow has just landed on the team & leisurely they lean into the collar and start ambling on their way, as if they regarded the wallop with a seven foot pole as a mere hint to be on their way - they driver reins them around and heads out in the direction he came from - as he swings round, the heavies ride in - watching the nestor - they pull up - beside Leo and dismounting stand looking after the nestor -

52.

MEDIUM CLOSE OF GROUP

They all stand looking out after nestor - heavies half sullen - half curious - Leo waves out after the nestor - Buck turns and notices the friendly look on Leo's face and indicating the wagon with a jerk of the thumb asks Leo:

TITLE:

"SQUATTER?"

Leo turns his eyes from the old man to Buck and says with a little nod:

TITLE:

"AIMS TO BE, I RECKON --- IF HE CAN FIND A PLACE TO SQUAT."

Buck turns and looks off after nestor quickly and with a show of irritation - Leo regards him quizzically -

53.

CLOSE UP OF LEO

He is looking out quizzically at Buck - he shifts his eyes out to nestor - then back to Buck and with a view to stopping anything before it starts, if possible, he says easily as if it is an afterthought -

TITLE:

"HE'S A SORT O' COUSIN O' MINE."

54.

CLOSE UP OF THE THREE

As Leo finishes line, Buck wheels and stares at him incredulously then he glances around at his friend and looking back at Leo runs his eyes up and down him and says significantly:

TITLE:

"IF ANY RELATIVE O' MINE EVER TURNED NESTOR, I'D SMOKE HIM OFF O' THE RANGE!"

as he finishes the line, he stares straight into Leo's face in a way that is little less than a challenge - he stands waiting for Leo to take it up or lay it down - Leo looks at him for an instant then he turns his eyes away and with an appearance of being uncomfortable, he fumbles with the string on the mirror - without looking up he says:

TITLE: "I RECKON A MAN'S GOT A RIGHT TO DO AS HE PLEASES."

54
Cont'd

Buck grins sneeringly as if Leo's reply indicates he is afraid to take up the quarrel - Leo now adds the rest of his line:

TITLE: "--- WITH HIS OWN RELATIVES,--- BUT NOT WITH MINE!"

As he finishes the line, he faces Buck squarely and with a look in the eyes that says a lot more than words - it is a simple declaration to Buck to lay off the old man, or be ready to answer - Buck is surprised at the twist in Leo's manner and for a moment they stand looking into each other's eyes -

55.

CLOSE UP OF BUCK

He is staring out at Leo angrily -

56.

CLOSE UP OF LEO

His eyes are narrowed and he is staring squarely at Buck - he doesn't blink an eye, apparently willing to jump whichever way Buck decides to carry the spat -

57.

MEDIUM CLOSE OF THE GROUP

The two men are staring at each other - Buck weakens - his eyes waver, shift away - he jerks them back to Leo, but the contest is over - he looks away again - then shrugs his shoulders as if to say it's nothing to him anyway - Leo relaxes and smiles as if to indicate there is no ill feeling so far as he's concerned - Buck turns to his friend and impatiently holds out his hand for the mail the other has - the friend hands it to him and he turns with it and hands it to Leo - just riding by and dropped in with the mail - Leo thanks him and starts to look through the various papers, etc.

58.

CLOSE UP OF LEO

He runs mail through his fingers - stops when he comes to a small parcel, evidently a ring box - his face lights up at sight of it and he turns it over in his fingers registering it plainly and looks at return address on the tag attached to it -

59.

CLOSE UP OF BUCK AND FRIEND

They ease closer, peering over Leo's shoulder at parcel with interest - Buck feels friend at his elbow and glances around at him - from their attitude it seems they have been wondering about the parcel and have wanted to be present at the opening of it - they continue to watch eagerly - Buck's face rather hard -

60.

CLOSE UP OF GROUP

Leo finishes looking at parcel - makes a move as if to put it in his pocket - this is not what Buck wants and he stops him - he says:

TITLE: "THERE'S A RING IN THAT BOX, AIN'T THERE?"

60
Cont'd

Leo stops and looks at him in mild surprise - looks at the box - shakes it beside his ear - and then turning to Buck he nods and says ingenuously: "Yep" - he waits with an air of surprise at the questions, to see what the other means - Buck says:

TITLE: "ENGAGEMENT RING?"

Leo regards the parcel judicially and then looking back at Buck nods again and says: "Yup" - Buck stares - then glances around at his friend as if to be sure he has support - looking back at Leo who is still waiting to get the drift of the quizzing, he asks pointedly:

TITLE: "WHO DO YOU AIM TO ENGAGE WITH IT?"

61.

CLOSE UP OF LEO AND BUCK
Leo considers a moment - then he replies:

TITLE: "I RECKON THAT'S MOSTLY MY BUSINESS --- AN' HERS."

62.

CLOSE UP OF BUCK AND FRIEND
Buck glares - then says accusingly:

TITLE: "'TAIN'T HAZARD'S GIRL, IS IT?"

63.

CLOSE UP OF LEO
He glances from Buck to the ring and back to Buck - then he nods and replies:

TITLE: "IT MIGHT BE -- AN' THEN AGAIN, IT MIGHTN'T! WHY?"

64.

CLOSE UP OF BUCK AND FRIEND
Buck loses control and leaning forward explodes:

TITLE: "BECAUZ I'VE GOT MY ROPE ON HER, AN' IF I CATCH ANYBODY CUTTIN' IN ON ME, I'LL ---"

65.

MEDIUM CLOSE OF THE THREE
Leo listening interestedly to Buck who proceeds to tell him what he's going to do to anyone that tries to beat his time - Buck is furious and is talking with his hands and face both -

66. CLOSE UP OF LEO
He listens wide-eyed to the harangue - glances at the friend and back to Buck with no show of anything but surprise -

67. MEDIUM CLOSE OF THE THREE
Buck is still raving and Leo is listening - when he stops, Leo looks from him to the friend and indicating Buck, says:

TITLE: "YOU KNOW HIM BETTER'N I DO -- DO YOU S'POSE HE'S THREATENIN' ME?"

This is too much for Buck - he stares a moment at this evidence that all he has said has rolled off Leo without making any impression - then he makes a broad reach for his gun - Leo guesses what is coming and at the first move, he shifts the mirror quickly and reflects the sun squarely into Buck's eyes - in spite of himself, Buck ducks his head and throws one arm across his eyes - Leo keeps the lights playing squarely in his face -

68. CLOSE UP OF BUCK AND FRIEND
Unable to escape the light in his eyes, Buck turns his head - the friend makes a step forward towards Leo, but in that instant, the light leaves Buck's face and shoots into the friend's - he also stops short, covers his eyes -

69. MEDIUM CLOSE OF GROUP
Buck has an arm across his eyes - Leo has the light playing in the friend's eyes - for the moment both are hors de combat - he lowers the glass and stands watching them -

70. CLOSE UP OF LEO
He watches the others a moment - then he says:

TITLE: "JUST TO AVOID ANY ACCIDENTS, PROB'LY I BETTER TELL YOU THAT ME AN' MISS HAZARD'S BEEN ENGAGED MORE'N A MONTH."

71. CLOSE UP OF BUCK AND FRIEND
Buck stiffens and his hand jerks back toward his gun -

72. MEDIUM SHOT
As Buck's hand goes back, Leo also drops into the defensive and his own hand starts back - for a moment they hold it - then Buck straightens without drawing and with a word to his friend, and a glare at Leo, he turns to his horse - friend follows suit - Leo relaxes and lowers his hand from his gun -

73. MEDIUM FULL
The heavies mount and ride out - Leo waves after them good-naturedly, but they ignore the salute - he watches them out

74. MEDIUM CLOSE OF LEO
He watches the others out - looks down at the ring box - calls Bullet and exits to house to get ready and go to the Hazard ranch-

75. EXTERIOR JUNCTION ROADS - medium full
Heavies ride in from ranch - Buck pulls up as he hits main road and friend stops beside him - they look back - Buck furious - he turns and speaks to friend, evidently cussing Leo and saying what he would like to do - then he turns and they ride on up the road -

76. EXTERIOR OF LEO'S YARD - Medium shot at rear of house
He enters scene from house with Bullet - crosses to horse and mounts -

77. YARD - full
Leo rides out of yard going same way heavies went
FADE OUT

TITLE: FARTHER UP THE VALLEY -- THE HOME-RANCH OF THE CROSS-T, THE BIGGEST COW-OUTFIT IN THE COUNTRY.

78. EXTERIOR OF RANCH YARD - full scene - FADE IN
Ordinary ranch activity - a saddle horse tied at steps to porch - man discovered pacing back and forth along porch -
LAP DISSOLVE TO

79. MEDIUM SHOT OF HOUSE - LAP DISSOLVE FROM PREVIOUS
Man pacing porch as before - he has hands behind his back and appears to be worrying over something - head down and noticing nothing - at one end of the porch is a small center table with a few books and papers on it and a couple of chairs, one on either side of it - the man stops in his walk beside a chair - lays a hand on the back of it and stands staring thoughtfully at the floor - in his other hand is a post card or a sheet of letter paper -

TITLE: MARK HAZARD, OWNER OF THE RANCH AND AUTOCRAT OF THE DISTRICT.
80.

80. CLOSE UP OF HAZARD
He stands as before, his head bowed in thought - he lifts the paper he holds in his hand and looks at it mechanically, as if contained in it is the cause of his annoyance - its text is apparently familiar to him, however, for he little more than glances at it, and letting the hand fall to his side, he resumes his pacing of the floor as before -

81.

MEDIUM FULL

Mark starts pacing floor again - as he reaches other end of the porch, the door opens and Jo enters from house - she crosses porch and descends steps without appearing to notice the man - she is dressed for riding - goes to her horse's head as if to untie it - man continues to pace porch, without paying any attention to her -

TITLE:

MARTHA HAZARD, HIS DAUGHTER -- AND THE ONLY GIRL OF MARRIAGEABLE AGE WITHIN TWENTY MILES.

?..... JOSEPHINE HILL

82.

CLOSE UP OF JO

She starts to untie the horse - then apparently hears her father walking the porch and turns to look at him - she follows him with her eyes as he passes - the happy look she had been wearing leaves her face as she sees he is worried -

83.

MEDIUM FULL AS BEFORE

Jo at horse watching as he father paces past her and stops again beside chair -

84.

CLOSE UP OF JO

She is looking out to father - shows concern over his seriousness - leaves horse and exits toward him -

85.

MEDIUM SHOT AT TABLE

Father standing beside chair, as before - he drops heavily into it, still worrying - Jo enters and stops beside him - he does not look up -

86.

MEDIUM CLOSE OF BOTH

She looks at him a moment and then sits edgewise on the arm of his chair - he looks up at her with a little smile, but at once goes back to studying - she lays an arm across his shoulders and says:

TITLE:

"SOMETHING WORRYING YOU, DADDY?"

Mark nods his head and without looking around at her, lifts the sheet of paper as if that explains it all - she glances at it - then taking it from him reads it -

INSERT OF HANDWRITTEN LETTER:

Dear Mark

I expect to drop in on you for a visit in about a week. I should be there before the tenth.

Your brother,
Nathan.

86
Cont'd

Jo finishes reading the card and looks back at her father rather puzzled - she sees nothing in the message to make him worry - asks him what about it - he takes the card and says:

TITLE: "TODAY'S THE THIRTEENTH -- HE SHOULD HAVE BEEN HERE SEVERAL DAYS AGO."

Jo smiles at his worry and starts to calm him down in a sort of motherly fashion - telling him he is fretting without reason and doing what she can to laugh off his fears - he glances up at her and tries to smile, but it is evident his worries are not gone by any means -

FADE OUT - on Jo going on with her efforts to cheer him up.

TITLE: THE TOP OF THE RIDGE.

87. ROAD - full scene - FADE IN
Whitehorse discovered upstage driving down stage at easy gait - he pulls up beside a post beside the road on which is a sign of some sort - a sapling stuck in the ground with a rude, sign burned in a battered slab of rough wood -
88. CLOSE UP OF WHITEHORSE
He leans aside and squints out at the sign - appears to have difficulty in reading it -
89. CLOSE UP OF SIGN BOARD ALL OUT OF FOCUS SO IT CAN'T BE READ
90. CLOSE UP OF WHITEHORSE AS BEFORE
He is squinting out at sign trying to read it - can't do it - takes out a pair of specs from his pocket - sets them on his nose and squints again -
91. CLOSE UP OF SIGN BOARD
It is out of focus at start, but become in sharply - on it is burned: CROSS T RANCH (with an arrow pointing straight ahead)
NESTORS KEEP OUT.
92. CLOSE UP OF WHITEHORSE
He is squinting out at sign as before - he straightens as he gets the drift of it - turns and looks out into valley towards Cross-T ranch -
93. ROAD - OVER TEAM
It is all out of focus

94. CLOSE UP OF WHITEHORSE
He is staring out as before - he pulls down glasses and looks out over them at country beyond -
95. ROAD - AS IN 93
It is in focus - pretty shot
96. CLOSE UP OF WHITEHORSE
He is looking ahead into valley - has glasses down on end of nose looking over them - turns and squints again at the sign - of course it is out of focus when seen without the glasses - he squints - then shoves glasses up and looks again - then as he sees he read it right the first time, he straightens with an air of determination and starts to back his team -
97. FULL SCENE
Whitehorse takes reins and starts to back team away from sign -
98. ROAD - full
Heavies ride into scene up stage around turn in road - they reach foreground and pull up staring out past camera -
99. MEDIUM CLOSE OF BOTH
They are looking past camera - see
100. ROAD - iris shot from their angle
Whitehorse discovered up stage backing wagon around and heading off into brush at side of road -
101. MEDIUM CLOSE OF HEAVIES AS IN 99
Buck's face darkens - turning to his friend he says: "Ain't that the bird that we seen at Evans' place?" - the friend says it is - Buck looks at nestor again and his eyes narrow - reaching down he draws rifle from saddle boot - throws a shell into it and lifts it to his shoulder -
102. CLOSE UP OF FRIEND
He glances from Buck to nestor and back to Buck - gets idea - thinks a second - then reaches out to stop Buck's shot -
103. CLOSE UP OF BOTH
Buck about to fire when friend stops him - Buck sore and wants to know why he did it - friend leans closer and indicating nestor with thumb says:

TITLE: "HE'S WORTH MORE TO YOU ALIVE THEN HE IS DEAD!"

103
Cont'd

Buck doesn't understand - friend continues:

TITLE:

"BLOOD'S THICKER'N WATER! USE HIM TO GET EVANS IN WRONG WITH HAZARD!"

Buck still doesn't understand - his friend starts to explain - Buck listening - gradually he begins to get the idea - he starts to smile - decides to follow the other's tip - delighted - shoves rifle back into boot and on their way -

104

MEDIUM FULL

Heavies ride out along road, Buck replacing rifle in boot as they ride -

105.

BRUSH BESIDE ROAD - Medium shot - Whitehorse in foreground Whitehorse has pulled a little way off road and is unhooking team - he hears horses - looks out toward road over glasses - pulls them up and looks through them - smiles at sight of men - he is the sort that assumes all men are friends - he waves out at them and yells - starts towards them -

106.

FULL - wagon in foreground - road up stage Heavies discovered riding through upstage, as Whitehorse leaves team and takes a step or so towards them waving his hand - the men turn their heads and look at him but do not return the salutation - Whitehorse stops and looks after them, his hand still part way up -

106a

MEDIUM SHOT OF WAGON - Whitehorse in foreground He is looking out after heavies, his hand still part way up as when he was calling to them - the smile slowly fades from his lips and he lowers his hand - he looks hurt - he is a friendly cuss and acts like a little kid that has tried to make friends and been turned down -- he turns rather dejectedly and starts back to the team -

FADE OUT

TITLE:

NOT FAR FROM THE HAZARD RANCH HOUSE....

107.

EXTERIOR OF ROAD - full - FADE IN

Jo discovered riding slowly down-stage -her head is bent and she is intent upon something which she holds in her hands -

108.

CLOSE UP OF JO FROM CAMERA CAR

Jo trailing along behind camera - she has a wild flower of some sort in her hands and is evidently playing "He loves me - he loves me not" - she plucks out the petals one by one and tosses them aside - apparently it is coming out to her satisfaction, for she is smiling - suddenly she stops picking petals and looking out past camera, she smile fades and she pulls up the horse with a little look of annoyance -

109. ROAD - iris from Jo's angle
Buck and friend riding down stage - Buck evidently sees her - he rises in his stirrups and waves at camera - then he spurs up and comes in at a hard gallop -
110. CLOSE UP OF JO
She is looking out past camera - sees wave - she waves back but without enthusiasm - then shifts her eyes about as if wishing for some way to avoid him - she notices a trail near at hand leading off the road - glances at it - then back towards Buck - then reins off into the trail -
111. MEDIUM FULL
Jo reins horse off road and rides into trail and out of scene at an easy gait - as she disappears from scene, Buck and friend ride into scene - Buck pulls up - looks after Jo and calls to her, holding up his hand for her to stop -
112. TRAIL
Jo riding up stage - she looks back over her shoulder - waves back and disappears around turn of trail -
113. MEDIUM SHOT OF BUCK AND FRIEND
Buck is nonplussed at this show of indifference - he tells the friend to wait there and he hurries out of scene following Jo along the trail -
114. TRAIL
Jo discovered in scene, riding up stage - she looks back over her shoulder -
115. TRAIL
Buck discovered riding at a gallop towards camera -
116. TRAIL AS IN 114
Jo riding up stage looking over her shoulder - she sees Buck coming and picks up her speed and rides out of scene around bend in trail upstage - Buck rides in after her and follows her out bent on catching up to her -
117. TRAIL
Leo rides in along trail headed in opposite direction to Jo and Buck - as he gets to foreground he apparently hears hoof beats ahead, for he straightens in the saddle and looks on ahead with interest - rides out past camera -

118.

TRAIL

Leo rides in from camera - as he gets half way upstage to turn in trail, Jo rides in at a run - he pulls up - she sees who it is and dropping from the saddle rushes to him - he steps off and she steps close to him -

119.

MEDIUM CLOSE OF LEO AND JO

She is beside his horse, excited - he steps off and takes her by the shoulders as she starts to talk excitedly about Buck following her - she hasn't time to explain, nor Leo to get the drift, when both look up in the direction she came from -

120.

MEDIUM FULL

Leo and Jo foreground looking upstage as Buck rides in at a run and pulls his horse to his haunches at sight of Leo and Jo together -

121.

MEDIUM CLOSE BUCK

He stares out at Leo and Jo furiously -

122.

CLOSE UP OF LEO AND JO

They are looking out at Buck - Jo frightened and clinging to Leo's arm - he smiles calmly and lifts his hat to Buck as if he doesn't understand the seriousness of the situation nor Buck's anger -

123.

MEDIUM CLOSE OF BUCK

He glances angrily at them - then with his eyes glued on Leo, he eases to the ground and starts towards them -

124.

MEDIUM SHOT

Buck starts towards the pair watching Leo like a hawk - Leo sees there is likely to be trouble and gently moves Jo aside and slightly back of himself - Buck stops, facing him -

125.

C U BUCK

Buck stops glares at Leo and says threateningly:

TITLE:

"DIDN'T I TELL YOU NOT TO CUT IN MY GROUND?"

126.

CLOSE UP OF LEO AND JO

Leo replies evenly:

TITLE:

"YEP --- BUT I NEVER BELIEVE ANYTHING YOU SAY."

127.

MEDIUM CLOSE

As Leo finishes line, Buck takes a threatening step and his hand jerks back toward his gun - Leo is just as quick, however, and steps forward into a menacing position, his own hand going back towards his gun - neither draws - they stand facing each other a second - then Buck wavers - Leo sees he has him and orders him onto his horse and on his way - Buck hesitates - shifts uneasily - then turns as if to go - but as he makes the turn, he draws, the move covered from Leo by his body until he wheels with the gun out - it has happened so unexpectedly that he has the drop on Leo before either of the pair realize what has happened - Jo gets it quickly and steps between the two men -

128.

CLOSE UP OF LEO AND JO

She steps in front of him to stop Buck from firing - with his eyes still on Buck, Leo quickly puts Jo aside, but the damage is done - he has no chance as things now stand -

129.

MEDIUM CLOSE

Buck is jubilant - with Leo at his mercy, he steps forward smiling and keeping him covered, he takes his gun from holster and orders Leo to mount and beat it - Leo can't resist a move as if to tackle with Buck but stops short as Buck shoves his gun forward - Leo has no other alternative than to do as ordered or get blown up - with a little shrug, he apparently resigns himself to his defeat and turns to go - he lifts his hat pleasantly to Jo as he says goodbye - then, as he turns toward his horse, he stops short and looks down at the ground - Jo's quirt lies at her feet where she has dropped it in the excitement - he glances up at her - then stoops to pick it up - turning his back to Buck as he does so -

130.

CLOSE UP ON GROUND

Quirt lying in scene - Leo bends into scene - with one hand he picks up the quirt - with the other he gathers a handful of dust - rises out of scene -

131.

MEDIUM CLOSE OF GROUP

Buck confident that there is no danger of attack from Leo has lowered his gun - he watches as Leo rises from ground - Leo pays no attention to Buck, but hands Jo the quirt pleasantly - then without warning, he whirls and throws the handful of dust into Buck's eyes - Buck of course throws one arm up across his eyes - Leo leaps forward and grabs the wrist of his gun hand -

132.

CLOSE UP OF LEO AND BUCK

Buck with one arm over his eyes - Leo wrenches gun from his fingers - spins him around and jerking his holster around behind him, shoves the gun into it - takes his own gun from Buck and tells him to get his horse and beat it - he finishes by shoving Buck unceremoniously out towards his horse -

133. MEDIUM SHOT OF BUCK'S HORSE
Buck lurches into scene - stops at horse and for a moment stands clawing at his eyes - he gets them partly cleared and turns to glare out at Leo - there is a broad splotch of dust across his eyes like a mask -
134. MEDIUM CLOSE OF LEO AND JO
Leo watching Buck - he grins - Jo steps close to him -
135. MEDIUM FULL
Buck is whipped and knows it - he hesitates a moment - then mounts and reins out over the back track toward the road - Leo and Jo watch him out of scene - then turn to each other -
136. CLOSE UP OF LEO AND JO
She turns to him and starts to talk angrily about Buck - Leo smiles down as he listens to her - she is highly indignant at Buck's actions - Leo glances off after Buck - then says to Jo:
- TITLE: "WE HADN'T OUGHT TO FEEL SORE AT BUCK."
- Jo looks up at him in amazement at such a remark - he explains:
- TITLE: "HE BRUNG ME SOMETHING TODAY THAT WE JUST NATURALLY COULDN'T GET ALONG WITHOUT."
- She still doesn't understand - he grins and starts to dig deep in his pocket -
137. CLOSE UP OF JO
Flash of her watching Leo perplexed -
138. CLOSE UP OF LEO
He is digging into pocket - brings out ring box - opens it and holds it so she can see the ring -
139. CLOSE UP OF BOTH
Leo holds box so she can see ring - her eyes widen, she stares at it, her hands clasped at her breast - she looks up into Leo's face and then starts to smile with delight - she snuggles closer and holds up her finger for the ring - Leo slips it on the finger - she holds it off at arm's length and then turning, throws her arms about Leo's neck and they go into a clinch -
140. EXTERIOR OF ROAD - medium shot of Buck's friend
He sits on his horse with one leg thrown over the saddle horn, resting and smoking - he hears someone coming along the trail - tosses cigarette away and straightening in saddle looks to see who it is -

141. MEDIUM FULL
Friend waiting - Buck rides into scene from trail - motions for friend to come along - friend notices the dirt around his eyes and stopping him, leans over for a better look - Buck gets the drift and shaking him off impatiently, rides out - the friend follows, puzzled -
142. EXTERIOR TRAIL - medium close
Leo and Jo together - he has his arm around her - he looks down at her findly - looks at ring - then looks away and grows very thoughtful - she notices the change in attitude and regards him curiously - wants to know what's the matter - he glances at her and says rather dubiously:
- TITLE: "I RECKON THE NEXT THING I'VE GOT TO DO IS TO ASK YOUR DAD IF YOU CAN KEEP IT."
- Jo gets the idea and starts to lead Leo out eagerly - Leo is not so eager for the ordeal - he holds back a little, making a wry face - then shoves his hat at an angle and with a doubtful shake of the head, goes along with her - but it is evident he is not so keen for what lies ahead of him -
143. MEDIUM FULL
He helps Jo to the saddle, mounts and together they ride up the trail -
FADE OUT
144. EXTERIOR OF NESTOR CAMP - medium shot - FADE IN
Nestor has unhooked the team and staked them out upstage - he has built a little fire in foreground and is squatted beside it cooking something in skillet - he has coffee pot on coals - is pouring coffee when he hears sound and looks out of scene -
145. BRUSH - Medium
A stranger with torn clothes and no hat, badly worse for wear, staggers into scene through brush - he stops and stands swaying weakly as he looks out towards nestor - he steadies himself and exits stumbling towards the nestor -
146. MEDIUM CLOSE OF NESTOR
He is staring as before out at stranger - mechanically he lowers coffee pot in his hand without looking at it - he is puzzled - realizes something is wrong but doesn't know what -
147. FULL SCENE
Nestor at fire as before looking at stranger who is staggering towards him - stranger trips and falls to his knees - as he tried to get up, nestor drops everything and rushes across to him - helps him to his feet and brings him across to the fire -

148. MEDIUM CLOSE
Nestor eases stranger to ground - stranger sees cup of coffee and makes a lunge for it, wildly - nestor is too quick for him - he snatches it up and holds it off at arm's length, the stranger begging pittifully for it - nestor keeps it away from him and tells him, a little at a time - he tests it to see that it is not too hot - then holding down stranger's hands, he holds the cup to his lips - lets him get a sup - then takes it away - waits a moment - then gives him another sup -
149. EXTERIOR OF HAZARD'S PORCH - medium shot
Hazard sits on porch, thinking - he looks up suddenly and out of scene as he hears someone coming -
150. FULL SCENE
Hazard as before - watching as Buck and friend ride in - they wave to him and dismount to tie up - he returns and greeting and rises to his feet to meet them -
151. MEDIUM SHOT
Hazard moves across to the steps and meets Buck and friend as they climb to porch - they shake hands and he invites them to sit by the table - they all cross to table and take their places - Hazard evidently likes Buck and Buck is going out of his way to be an agreeable companion -
152. MEDIUM CLOSE OF GROUP
Buck gets right to the point of his visit - he says to Hazard:
- TITLE: "WE JUST DRIFTED OVER TO HAVE A LITTLE TALK ABOUT THE NESTOR SITUATION, HAZARD."
- Hazard looks at him quickly - then looking away he nods his head as if he realizes the need of action in the matter -
153. CLOSE UP OF BUCK
Buck leans towards Hazard and watching closely the effect of his words, he says:
- TITLE: "WE PASSED ANOTHER ONE ON OUR WAY OVER --- JUST TOPPIN' THE DIVIDE!"
154. CLOSE UP OF GROUP
Hazard turns excitedly to Buck and says "What!" - Buck nods and looks to friend for corroboration - the friend nods and says "That's right" -

1551. CLOSE UP OF HAZARD
He turns his eyes away, thoughtfully - then looking back he says:
- TITLE: "HAD HE SEEN MY WARNING?"
156. CLOSE UP OF BUCK AND FRIEND
Buck nods his head and replies:
- TITLE: "HE SAID HE DIDN'T ASK NO COW-MAN WHERE HE COULD GO -- NOR HOW LONG HE COULD STAY!"
157. MEDIUM SHOT
Hazard jumps excitedly to his feet and leaning on the table says angrily: "He did?" - Buck and friend nod - Hazard stares at them an instant - then straightens and walks a step or so away as he tries to get hold of himself -
158. CLOSE UP OF BUCK AND FRIEND
Buck shifts his eyes toward friend and smiles craftily as he realizes things are going fine so far - friend returns the grin with a little nudge - they sober down and look back at Hazard -
159. MEDIUM AS IN 157
Buck and friend watching Hazard, as he turns and comes back to the table - he sits down and thinks a moment -
160. CLOSE UP OF GROUP
Hazard thinks a moment, like a man who is facing a disagreeable task, but one that he sees no way to get out of - he ends by clenching his fist and saying determinedly:
- TITLE: "THEY AIN'T LEAVIN' US ANY CHOICE BUT TO FIGHT --- OR GO UNDER!"
- Buck agrees enthusiastically and leaning over he says: "That's what we decided!" - then he goes on with a plan of campaign - Hazard listening and nodding in agreement to Buck's arguments -
161. EXTERIOR OF RANCH YARD - full
Leo and Jo ride in around a barn - hand in hand - Leo looks from Jo out past camera towards house - he pulls up not wanting to go through with what he has in mind - Jo stops beside him and at sight of his dubious expression starts to laugh and taking his hand again, starts off, pulling him with her -
162. EXTERIOR OF PORCH - medium shot of group
Buck still talking feverishly - Hazard in the spirit of the harangue - Buck smacks the table with his hand and half-rising from his chair say:

TITLE: "THERE'S NOTHIN' FOR US TO DO BUT ORGANIZE -- AN' DRIVE EVERY D--- NESTOR OUT O' THE COUNTRY!"

Hazard agrees - Buck holds out his hand to seal the bargain - Hazard shakes with him - Buck grins and settles back - he starts to say some more - then they are attracted by Leo and Jo coming - they look out -

163. FULL
Men on porch watch as Leo and Jo ride in and dismount at porch - Leo waves at men -

164. MEDIUM CLOSE OF LEO AND JO
Tying up - Leo nervous - Jo rather tickled at his nervousness -

165. CLOSE UP OF GROUP ON PORCH
Hazard looking out at Leo and Jo - Buck's friend nudges him and motioning towards Hazard, urges Buck to tell him something they evidently have agreed on - Buck nods - looks at Hazard - then leaning closer says, under cover of his hand, so Leo won't hear:

TITLE: "I WOULDN'T MENTION THIS TO EVANS --- HE'S HALF-NESTOR HIMSELF."

Hazard starts indignantly at this and stares at Buck as if he must be crazy - waits for an explanation - Buck makes a sign as if he can't say more because Leo is coming - Hazard turns towards Leo again -

166. MEDIUM SHOT ON PORCH
Leo and Jo start up steps - Hazard rises and crosses to them - shakes hands -

167. CLOSE UP OF BUCK AND FRIEND
They exchange glances and grin as if things are turning out O.K.

168. MEDIUM SHOT
Hazard invites Leo to join the group - Jo goes into the house - Hazard and Leo cross to table - Leo waves easily to the heavies who return the salutation - Hazard motions Leo to a seat - Leo waves it aside and leans against porch rail - Hazard drops into chair - there is an uncomfortable pause - Hazard is still thinking over Buck's remark about Leo and doesn't know just how to act -

169. CLOSE UP OF HAZARD AND HEAVIES
Hazard uncomfortable - he is a square old fellow and doesn't know how to act in a situation where all the cards are not on the table - he looks up at Leo - then he shifts his eyes away as if trying to figure out a course of action - Buck has done his dirty work now and has only to wait for things to start - not wanting to be the one to start things, he affects a disinterested attitude and starts to roll a smoke -

170. CLOSE UP OF LEO
It is apparent there is something in the wind and he gets it - he looks questioningly from Hazard to the others and waits for developments -
171. CLOSE UP OF HAZARD AND HEAVIES
Hazard still unable to get Buck's remark out of his mind - he hesitates a moment longer - then glances at Buck and with the one idea in mind to end all doubt and find out how the land lies, he reaches a decision and looking up at Leo blurts out flatly:
- TITLE: "CAN WE COUNT ON YOUR HELP IN A DRIVE AGAINST THE NESTORS?"
172. CLOSE UP OF LEO
He takes this - looks blankly at Hazard - then suspecting that Buck is at the bottom of things, he shifts his eyes to him and his friend -
173. CLOSE UP OF BUCK AND FRIEND
They return Leo's look without expression to indicate anything one way or another - merely interest -
174. CLOSE UP OF LEO
He turns his eyes back from the heavies to Hazard and replies with a little shake of the head: "I'm afraid not, Mr. Hazard."
175. MEDIUM SHOT OF HEAVIES AND HAZARD
Hazard starts at this proof that Buck was right in his warning - he stares up at Leo dumbfounded O then turns and looks at Buck - who pantomimes "What did I tell you?" - Hazard looks back at Leo and asks "Why not?" rather hotly -
176. CLOSE UP OF LEO
He is still a little in doubt as to what it all means - He realizes that they are dealing with dynamite and that one wrong word will set off the explosion - he glances at the heavies - then anxious to pass it off without a row, he looks back at Hazard and says with a little smile and shake of the head:
- TITLE: "RANGE WARS ARE HELL. WHAT THEY GAIN AIN'T EVER WORTH THE PRICE --- IN BLOOD."
177. CLOSE UP OF HAZARD AND HEAVIES
Hazard smiles scornfully and says:
- TITLE: "SO YOU WOULDN'T FIGHT TO KEEP FROM BEIN' DROVE OFF YOUR OWN RANCH, EH?"

178. CLOSE UP OF LEO
He replies earnestly:

TITLE: "SURE I WOULD! THAT'S WHY I WON'T TRY TO DRIVE ANYONE ELSE
OFF HIS RANCH!"

179. MEDIUM SHOT OF GROUP
Hazard is a square old guy and this angle of Leo's is an angle he hadn't considered - he lowers his eyes and turns it over thoughtfully - Buck sees that unless he starts something, Leo may bring about a truce -

180. CLOSE UP OF HEAVIES
Buck is watching Hazard uneasily, afraid he may decide Leo is in the right - his friend nudges him to cut in and bring things to a head - Buck looks from Hazard to Leo and says with a sarcastic grin:

TITLE: "WHY DON'T YOU COME OUT LIKE A MAN AN' TELL YOUR REAL REASON?"

181. MEDIUM SHOT OF GROUP
At Buck's line, Leo and Hazard turn quickly to him - Hazard uncomprehending - Leo with a show of anger that he controls rather than precipitate a row - Hazard wants an explanation - Buck looks across at him and indicating Leo says:

TITLE: "HE WON'T FIGHT THE NESTORS -- BECAUSE ONE OF 'EM IS A
RELATIVE O' HIS'N!"

It takes a second for this to percolate - then Leo starts toward Buck as if to tangle - Buck leaps to his feet to meet Leo - but Hazard gets between them and stops Leo who stands glaring at Buck

182. MEDIUM CLOSE AT DOOR
The door opens and Jo looks out as if attracted by the sound of the angry voices - her eyes widen at what she sees - she exits toward the men -

183. CLOSE UP OF LEO, BUCK AND HAZARD
Hazard stands between them - Leo has quieted down but he is pretty hot, for he understand now the trap Buck has laid for him and knows there is no way out of a break with Hazard - Hazard speaks to him and asks him if what Buck said was true - Leo looks at Buck - then turning back to Hazard has to admit reluctantly that it is - "Yes, it's true, but --" and he starts to explain - Hazard stops him short - pointing off he says:

TITLE: "THERE'S A SIGN ON THE RIDGE THAT SAYS 'NESTORS KEEP OUT'!"

183
Cont'd

He lowers his arm and continues:

TITLE:

"THAT APPLIES TO THEIR RELATIVES -- AN' FRIENDS!"

As he finishes the line, he steps back and indicates Leo is to go -

184.

MEDIUM SHOT

Hazard makes gesture for Leo to go - Leo tries to speak - Hazard stops him and tells him to go on his way - Jo runs in and tries to intercede with her father - she catches him by the shirt, pleading - he pays no attention to her pleas -

185.

CLOSE UP OF LEO, JO AND HAZARD

She is pleading for Leo - father starts to put her hands away - in taking them, his fingers encounter the engagement ring - he stops short and looks down at it in surprise - she sees the look -

186

CLOSE UP OF JO'S HAND HELD IN FATHER'S HAND
Registering ring plainly -

187.

CLOSE UP AS IN 185

Father looks up at Jo from the ring and asks whose it is - she tries to evade the question - he demands more insistently - she can't dodge the issue and looks toward Leo - father gets the idea - asks if it is Leo's - she nods - the old man glares - then strips the ring from her finger and holds it out to Leo - Leo looks at it but makes no move to take it -

188.

CLOSE UP OF BUCK AND FRIEND

They are delighted with the way things are going -

189.

CLOSE UP OF LEO, JO AND HAZARD

Hazard orders Leo to take the ring - Jo starts again to plead with Hazard - Leo stops her by calling her name - she turns to look at him - he smiles down at her and shakes his head as if to indicate it is no use - he says:

TITLE:

"THERE'S THREE THINGS IT'S NO USE TO ARGUE WITH -- A MULE, A BALKY HORSE, AN' AN UNJUST MAN."

Hazard starts at this, but Leo turns and looking him in the eye unafraid, holds out his hand for the ring - Hazard hesitates an instant undecided whether to let it go or make a row - in the end, he decides against trouble and handing Leo the ring, orders him off - Leo bows politely to him - then he turns and looks out at Buck -

190 CLOSE UP BUCK AND FRIEND
Buck is grinning as scene opens - but when he sees Leo is looking at him sourly, the grin fades and he looks uncomfortable -

191 CLOSE UP LEO AND JO AND HAZARD
Leo looking out at Buck and friend - he looks very hard-boiled - then as he sees their uncomfortable expression, he smiles derisively - turns lifts his hat to Jo and exits -

192 MEDIUM FULL
As Leo steps to his horse, the heavies rise and cross to Hazard and Jo - all stand watching as Leo mounts and rides out - Hazard turns to say something to Jo -

193 MEDIUM SHOT
Hazard turns and starts to bawl Jo out - she doesn't listen - tossing her head in the air, she marches into the house - Hazard takes a step after her, but Buck stops him - he says:

TITLE "WE'VE GOTTA START ROUNDIN' UP THE RANGERS, BOSS! EVERY MINUTE COUNTS NOW!"

Hazard agrees - shakes hands with Buck and hurries up stage to table to get his hat - Buck's friend makes a move as if to go with Buck - Buck stops him and says under cover:

TITLE "YOU STAY WITH HAZARD --- AN' DON'T LET HIM WEAKEN!"

The friend gets the idea - nods - Buck exits to his horse -

194 FULL
Buck mounts and rides out in direction Leo went - Hazard comes down to Buck's friend -

195 MEDIUM CLOSE UP OF HAZARD AND FRIEND
Friend explains that he will stay with Hazard - this is O. K. with Hazard - they turn to go into house - as they reach door they hear something in yard - look back - appear puzzled at what they see -

196 YARD - iris shot
A man discovered riding towards camera carrying a saddle on his horse - he waves out of scene at Hazard to wait -

197 MEDIUM CLOSE OF HAZARD AND FRIEND
They exchange puzzled glances and exits toward puncher -

198 FULL
Hazard and friend walk down from porch as puncher rides in with saddle - he dismounts and drops saddle to ground -

199 MEDIUM CLOSE OF GROUP
Hazard puzzled about saddle and asks what's the idea - the puncher glances at saddle - then he says to Hazard:

TITLE "I TOOK THIS OFF 'N A DEAD HORSE OVER ON THE BAD LANDS TRAIL."

Hazard looks from puncher to saddle and back to puncher and asks "What of it?" - the puncher fumbles awkwardly for the way to say what's in his mind - failing to find a way, he merely lifts the saddle a little higher and points to something on the centle-board - Hazard bends a trifle closer and looks - he sees

INSERT NAME OF NATHAN HAZARD WORKED INTO LEATHER ON BACK OF CENTLE -

Hazard starts as he reads the name and lifting his eyes says:

TITLE "MY BROTHER'S!"

The puncher nods and lowers the saddle -

200 CLOSE UP OF HAZARD
He stares blankly for a moment - then turns to puncher and says hesitatingly:

TITLE "DID IT LOOK LIKE -- LIKE AN ACCIDENT?"

201 CLOSE UP OF THE THREE
The puncher says: "I found this in the trail near there." -he holds out his hand and Hazard takes object from his fingers and looks at it -

202 CLOSE UP man's hand holding empty shell in fingers -

203

MEDIUM CLOSE

Hazard looking down at shell - it is plain he believes there has been dirty work - he turns suddenly to puncher and takes reins from him to mount and investigate - the friend turns and exits towards his horse -

204

FULL

Hazard and friend mount and ride out together leaving puncher alone with saddle -

FADE OUT

205

NESTOR'S CAMP - medium close - FADE IN

Nestor has propped stranger up in the shade of the wagon and has been attending him - they are sitting together - nestor has empty cup and plate in his hands and is listening to the other as he weakly tells what has happened to him - he speaks - pauses from weakness - then he says:

TITLE

"MY HORSE BROKE A LEG -- AN' I HAD TO SHOOT HIM -- FOUR DAYS AGO."

Nestor nods as if that explains a lot - the stranger goes on:

TITLE

"I TRIED TO MAKE A SHORT-CUT --- AN' GOT LOST."

The thought of what he has been thru excites the half-delirious man and he points a trembling arm out and starts telling how he wandered and wandered in circles - the nestor soothes him - tells him he must be quiet - the stranger subsides weakly -

206

CLOSE UP OF STRANGER

He sits a moment - then looking up he motions weakly towards the wagon and says to Nestor:

TITLE

"I RECKON YOU CAN DRIVE ME ON TO MY BROTHER'S RANCH, CAN'T YOU --- --THE CROSS-T OFFET?"

207

CLOSE UP OF NESTOR

He says sure and starts to get up - then another thought strikes him and he settles down again - his eyes wander out towards the sign post and he shakes his head and says:

TITLE

"IF I DROVE THIS WAGON ONTO YOUR BROTHER'S RANCH, IT'D START A WAR SURE!"

- 208 MEDIUM CLOSE OF BOTH
The stranger doesn't understand - nestor thinks a moment - then he brightens and says:
- TITLE "PROB'LY I C'D RIDE UP AN' TELL HIM YO'RE HERE."
- Stranger brightens and asks if he will do it - nestor says sure - he tosses plate and cup aside - arranges stranger more comfortably and rises to his feet -
- 209 MEDIUM SHOT
Nestor rises and exits towards team -
- 210 MEDIUM CLOSE STRANGER
He lies back weakly and gets into comfortable position - his eyes close and he apparently drops to sleep -
- 211 MEDIUM SHOT AT MULE
Nestor in coiling stake rope - he puts a hitch on the mule's nose - climbs awkwardly to his back and rides out -
- 212 FULL
Nestor rides out on way to ranch -
- 213 TRAIL
Buck rides in up stage and pulls up in fog as he sees something off beyond camera -
- 214 NESTOR CAMP-IRIS SHOT $\frac{1}{2}$ NOT FAR DISTANT
No one moving -
- 215 TRAIL AS IN 213
Buck looking out toward camp - he smiles maliciously and taking out gun, whirls cylinder - replaces it and rides out towards camp -
- 216 CAMP - FULL
Buck rides in - dismounts and looks around - sees man asleep in shade - leaves horse and dropses to him -
- 217 MEDIUM SHOT
Buck strides over to brother asleep - he stands looking down at him - brother doesn't rouse - Buck shoves him with his foot - brother squirms - Buck gets more vigorous - brother stirs uncomfortably and starts to rouse -

- 218 CLOSE UP OF BROTHER
Foot shoves him roughly - he rouses and starts to pull himself up on one elbow rubbing his eyes - he looks up and at sight of a newface his eyes brighten - he smiles and starts to say something -
- 219 CLOSE UP OF BUCK
He snarls back: "War's been declared on you birds! Git up an' git goin'!"
- 220 MEDIUM SHOT OF BOTH
The brother's smile fades at Buck's words - he doesn't understand - Buck motions for him to be on his way - then he turns to see what damage he can do -
- 221 MEDIUM FULL
Buck turns from brother and kicks over the coffee pot - starts wrecking things - brother watching him wise-eyed - he protests - Buck turns and tells him to shut up and get out - resumes his outlawry - (not knowing just what this camp will be like, it's hard to go into greater detail.)
- 222 CLOSE UP OF BROTHER
He stares blankly watching Buck's rampage - then his eyes darken at the sight of his friend's outfit being raided this way - he reaches back and brings out a gun belt and holster - starts weakly to get the gun out - levels it at Buck and tells him to stick 'em up -
223. MEDIUM SHOT
Brother has Buck covered - Buck stops in the act of setting fire to the wagon cover - turns and sees he is covered - puts his hand slowly up - shakes out match and throws it away - then suddenly whirls and kicks the gun out of brother's hand - with this he clinches with him, drags him to his knees -
224. MEDIUM CLOSE OF BROTHER
Buck's hands have him by the shirt at the throat - brother struggles feebly to resist, but with head bent back and the shirt tight-drawn about the throat he is helpless as a baby -
- 225 CLOSE UP OF BUCK - cutting above brother
He has brother by the throat (out of scene) and is evidently choking him - his face is contorted with hate and anger -
- 226 TRAIL
Lee rides in up stage - he rides leisurely down-stage - suddenly pulls up sharply and looks out of scene towards camp -
- 227 CLOSE UP OF LEO
He looks out towards camp - wide-eyed -

- 228 NESTOR CAMP - iris shot
Flash of Buck choking brother e
- 229 CLOSE UP OF LEO
He is looking out toward camp - his eyes widen at what he sees -
he looks down at the ground beside him and says: "Take him,
Bullet!" -
- 230 CLOSE UP ON GROUND
Bullet stands looking out of scene tensed - he springs from scene -
- 231 FULL
Bullet shoots out of scene like a rocket - Leo follows on the run -
- 232 FULL SCENE AT CAMP
Buck choking brother - Bullet races in and straight across to-
ward them -
- 233 MEDIUM CLOSE BUCK AND BROTHER
Buck hears Bullet coming - turns and looks - his eyes widen and
he lets go of brother - but it is too late - Bullet hurtles
into scene, smacks into Buck and bowls him over out of scene -
- 234 MEDIUM SHOT
Buck rolls on ground with Bullet at his throat - he struggles
up - throws Bullet off and reaches for gun -
- 235 FULL - shooting away from Buck and dog
Leo races in and makes flying dismount and rushes out past camera -
- 236 MEDIUM CLOSE BUCK
HE gets gun out and is about to drop a shot at dog (out of scene)
as Leo rushes in - he grabs Buck by shoulder and spins him round -
Buck lifts gun towards him - Leo pops him on the jaw and knocks
him sprawling out of scene - then follows out after him -
- 237 CLOSE UP ON GROUND
Buck falls backward into scene, completely unconscious -
- 238 MEDIUM SHOT
Buck on ground- Leo steps in - looks down at him waiting for him
to get up - he doesn't so Leo takes him by the arm and lifts him a
little way up - lets go and Buck drops back down limply - Leo no
turns to the brother who is struggling to sit up - he moves as if
to stoop to him - then stops and stares at him -

239 CLOSE UP OF LEO
He stares down at brother blankly - glances at wagon and then says to brother:

TITLE "ARE YOU TRAVELLIN' ALONE?"

240 CLOSE UP OF BROTHER
He nods head -

241 CLOSE UP OF LEO
He looks around camp curiously - then says half to himself:

TITLE "I'D 'VE SWORE THIS WAS MY COUSIN'S OUTFIT --- BUT NO MATTER!"

242 MEDIUM SHOT
He stoops and helps brother to his feet - brother asks what's the idea - Leo looks at him and grins a little - says:

TITLE "IT WON'T BE SAFE FOR YOU HERE---AFTER WHAT'S HAPPENED."

The brother understands - before turning away, Leo looks down at Buck to see if he is all right -

243 CLOSE UP OF BUCK
He stirs slightly - enough to register he is all right -

244 MEDIUM SHOT
Leo sees Buck is coming around all right - he picks up brother carries him to horse and lifts him aboard -

245 CLOSE UP OF BUCK
He stirs - lifts head a few inches dazedly - looks around sees Leo mounting -

246 FULL
Leo mounts and rides out on way to his own ranch - brother hanging limply in saddle -

247 ROAD - MEDIUM FULL
Nestor discovered on mule - the mule has balked in the center of the road and he can't get him to go on - he swings his legs as if kicking him in the ribs - no movement from mule -

- 248 CLOSE UP OF NESTOR
He is exasperated - he looks at mule helplessly - says Get up a couple of times - no result - he starts kicking at him again -
- 249 MEDIUM SHOT
He delivers a final kick or two - mule doesn't move - nestor scratches head helplessly - then slides off and taking rope starts to pull on the mule to see if he can get him started by leading - no chance -
- 250 CLOSE UP OF NESTOR
He pulls a couple of times on rope snapping his fingers to the mule to follow - nestor nearly wild by now - he looks around helplessly for an out - sees something - looks at mule with a triumphant glitter in his eye and exits letting rope slide thru his hand as he goes -
- 251 MEDIUM SHOT
Nestor goes to side of road and picks up a club - comes back to mule holding the club behind him so mule can't see it - he climbs aboard -
- 252 CLOSE UP OF NESTOR
He lifts club high in the air and smacks the mule on the rump with it -
- 253 MEDIUM FULL
The blow has just landed - mule bucks nestor off and runs out of scene - nestor stares after it - gets to feet and runs out after it into brush -
- 254 NESTOR'S CAMP
Buck discovered getting dizzily to his feet - he looks around - starts to gather up his things and get straightened out -
- 255 EXT. TRAIL - FULL
Hazard and friend ride down stage - they pull up and look off - see
- 256 CAMP - iris shot
Buck busy getting straightened out -
- 257 CLOSE UP OF HAZARD AND FRIEND
They look at each other curious as to what Buck is doing there - they ride out towards him -
- 258 FULL
They ride out -

- 259 MEDIUM CLOSE OF BUCK
He is dusting himself off - hears horses - turns quickly and looks -
face brightens -
- 260 MEDIUM FULL
Buck steps forward to meet Hazard and friend as they ride in and
dismount beside him -
- 261 MEDIUM CLOSE OF GROUP
Hazard wants to know what has been happening - Buck starts to
explain heatedly - he says:
- TITLE "EVANS HAS TOOK SIDES WITH HIS COUSIN --- AN' THE NESTORS!"
- He goes on talking rapidly for a moment - Hazard shakes his head
solemnly at the finish - then he says to come on - they turn to
mount - Hazard stops abruptly and stares at the ground a couple
of paces off - he crosses and picks up the brother's gun from the
ground and looks at it - he looks up wide - eyed and says:
- TITLE "MY BROTHER'S GUN! I'D KNOW IT AMONG A HUNDRED!"
- The other two step to him and look at the gun -
- 262 CLOSE UP OF GROUP
Hazard looks from gun to Buck and asks how it got there - Buck
indicates the wagon and says it belonged to the nestor - Hazard
turns this over in his mind - they watch -
- 263 CLOSE UP OF HAZARD
He thinks this over briefly - there is but one conclusion he can
draw - looking up at Buck he says :
- TITLE "THE MAN THAT HAD THIS GUN MUST BE THE ONE THAT SHOT MY BROTHER!"
- 264 CLOSE UP OF GROUP
Buck and friend dumfounded at this turn of events- Hazard speaks
to them - says:
- TITLE "YOU RIDE TO EVANS' PLACE ANDWATCH! I'LL GET MY BOYS AND MEET YOU
THERE!"
- They agree and all turn to their horses. -

- 265 FULL
The men mount and ride out - Buck and friend headed the way Leo went - Hazard going back to his ranch -
FADE OUT
- TITLE DUSK --- AND WITH IT THE FIRST OF THE FALL STORMS.
- 266 BRUSH (from here on all exteriors double exposed rain stuff with lightning effects)
FADE IN
Nestor enters from camera chasing mule - runs on out of scene after him -
- 267 EXR. RANCH YARD - full scene
Hazard rides in at a run and heads for the barns -
- 268 EXT. HOUSE - medium at porch
Jo. runs into scene from house and looks off towards barns as though aroused by sound of horse - she stands a moment - then exits hurriedly toward barn -
- 269 EXT. BARN - medium shot
Hazard talking excitedly to two or three punchers - he tells them to get horses - they run into barn - Jo rushes in and wants to know what is wrong - he starts to tell her -
- 270 BRUSH
Nestor chases mule into scene - he is too tired to run farther - he gives up the chase - stops in scene - shakes fist weakly after mule - then exits thru brush taking a different angle than the mule went -
- 271 EXT. BARN AS IN 269
Men ride out of barn - join Hazard and Jo - Hazard mounts and posse ride out leaving Jo - she takes a few steps after them - watches - then turns and exits towards house -
- 272 EXT LEO'S RANCH - full
Leo rides in with brother - he pulls up at porch - dismounts -
- 273 MEDIUM
Leo lifts brother down and helps him into house -
- 274 INT. KITCHEN DINING ROOM - full
Leo enters almost dark room, lighted only by lightning flares - he helps brother across room and thru a door into bedroom -

- 275 BEDROOM - lighted by flashes
Leo enters with brother and helps him to a bed - leaving him there, he crosses to table in middle of room -
- 276 MEDIUM CLOSE LEO
He strikes a match and lights lamp - turns toward bed -
- 277 MEDIUM FULL - room lighted
Leo crosses to brother at bed and starts to look him over to see if he is hurt anyway that needs attention -
- 278 INT. HAZARD ROOM - medium close at window
Jo. discovered standing at window looking disconsolately outside - there is a particularly brilliant flare of lightning - she draws back from window - then pulls down shade -
- 279 EXT. PORCH - medium
Nestor struggles thru rain - mounts porch and knocks -
- 280 INT. ROOM AS IN 278
Jo turning away from window - hears knock - listens - then goes to door (out of scene)
- 281 EXT. PORCH - medium close at door
Nestor knocks - on second knock, the door opens and Jo steps out - he starts to talk - she listens -
- 282 CLOSE UP OF JO
She listens a moment - gets excited - she says:
- TITLE "ARE YOU SURE IT'S DAD'S BROTHER YOU 'VE GOT IN YOUR CAMP?"
- 283 CLOSE UP OF NESTOR
He looks doubtful and says:
- TITLE "NO'M --- I'VE JUST GOT HIS WORD FOR IT."
- 284 MEDIUM CLOSE BOTH
She thinks a second - then telling him to wait, she rushes into house - he looks after her puzzled - in a moment she returns bringing a couple of slickers - she hands one to nestor and they exit putting them on to get horses -

- 285 INT. LEO'S BEDROOM - medium full
Leo on edge of bed finishing putting the brother to bed - he draws the covers up over him - rises - takes up light and exits to kitchen -
- 286 KITCHEN - full
Leo enters with light - sets it on a table and goes up stage to cabinet at side of door,
- 287 MEDIUM CLOSE AT CABINET
Leo opens doors and starts hunting for liniment, bandages, etc. at a window upstage, appears the face of Buck's friend - he looks in - sees Leo and motions to Buck to come in - Buck comes into scene -
- 288 CLOSE UP AT WINDOW
Heavies looking in window - Buck draws a gun as if to take a shot at Leo -
- 289 CLOSE UP ON FLOOR
Bullet lying on floor with head down - he lifts his head and looks toward window -
- 290 MEDIUM SHOT
Leo in fog at cabinet - heavies at window back of him - Buck is raising gun - Leo unconscious of their presence -
- 291 CLOSE UP OF DOG
He jumps out of scene towards window -
- 292 MEDIUM AS IN 290
Leo hears dog - makes rapid draw and whirls - heavies disappear from window in time for him to miss them -
- 293 CLOSE UP OF LEO
He looks around room - grins foolishly at Bullet and slips gun back into holster - turns back and takes up medicines & turns to exit -
- 294 MEDIUM FULL
Leo crosses from cabinet to table is about to pick up lamp when door opens up stage and heavies burst inside with guns - they stop and Leo also stops in act of lifting lamp - he slowly turns facing them - they eye him triumphantly - then slamming the door, they come down - stage to him - stop facing him -

296 MEDIUM CLOSE OF GROUP
 Heavies facing Leo who stands with hands up from gun waiting to see what they want - he sizes them up and they says:

TITLE "I UNDERSTOOD YOUR FIGHT WAS WITH NESTORS."

Buck leers and replies :

TITLE "IT IS! WE'VE COME FOR THE ONE YOU'RE HIDIN'!"

296 BEDROOM - CLOSE UP OF BROTHER
 He opens his eyes and shows alarm at this -

297 MEDIUM CLOSE LEO AND HEAVIES
 Leo looks at the men's guns tries to figure a way to stall for time - he says in an argumentative way:

TITLE "HE AIN'T IN ANY CONDITION TO TRAVEL."

298 CLOSE UP OF BUCK AND FRIEND
 Buck looks at friend with a wise grin - then turning to Leo he says:

TITLE "HE AIN'T GONNA TRAVEL FAR!"

299 CLOSE UP OF GROUP
 Leo takes this - he looks from one to the other - wants to know what it means - Buck replies :

TITLE "WE WANT HIM FOR KILLIN' MARK HAZARD'S BROTHER!"

Leo is dumfounded - he looks from one to another of them trying to figure whether they are lying -

300 BEDROOM - CLOSE UP OF BROTHER
 He tries to rise as he hears the line in other room - can't make it and falls back

301 KITCHEN - Medium close Leo and heavies
 Leo trying to figure if they are lying - he says:

TITLE

"GONNA TURN HIM OVER TO THE LAW?"

Buck grins again at his friend - then says significantly to Leo:

TITLE

"WE'RE ALL THE LAW HE'LL NEED --- AN' YOU TO , FOR SHIELDIN' HIM!"

302

CLOSE UP OF LEO

He eyes them narrowly - he is convinced it is a frame-up but his only out is to appear to believe them and rely on cunning to get out of their grasp to save the other fellow from a lynching he pretends to be afraid and says uneasily:

TITLE

"I AIN'T SHIELDIN' NO KILLERS! HELP YOURSELF TO HIM!"

303

MEDIUM FULL

He finishes and indicates the bedroom door with a wave of the hand - they look at it - both start for it - Buck stops his friend and tells him to guard Leo - the friend does as ordered Buck starts quickly toward the door - Leo says: "Take it easy! He's armed!" - Buck stops short at this - he is not too anxious to enter the room if the man is armed - Leo and friend are watching him so he has to go on -

304

CLOSE UP OF BUCK

At Leo's line he stops - hesitates - glances back at the others and then realizing he has to go thru with it, or look yellow, he moves gingerly towards the door -

305

CLOSE UP OF LEO AND SECOND HEAVY

Both are watching Buck - Leo has a bottle in his hand - he glances at his guard as if he has a scheme in mind - then looking out at Buck, he drops the bottle -

306

MEDIUM SHOT

Buck's hand is reaching for the door knob when the bottle crashes on the floor - he stops and whirls quickly covering the men with his gun - seeing there is nothing to be afraid of, he turns again to the door - Leo looks down at the broken bottle - with an appearance of innocence he stoops to pick up the broken glass & guard watching him like a hawk -

307

CLOSE UP OF LEO ON FLOOR

He is picking up glass and putting it up on table - he keeps glancing stealthily up at his guard -

- 308 CLOSE UP OF GUARD
He is watching Leo - he shifts his eyes to Buck -
- 309 CLOSE UP OF BUCK AT DOOR
He puts his hand to door knob and starts to turn it slowly -
- 310 CLOSE UP OF LEO
He is looking up at his guard - sees he is not watching - takes a firm hold on the corners of a rug on which the guard is standing and rising suddenly gives it a quick jerk -
- 311 MEDIUM FULL
Leo rises at the same time he jerks the rug - the guard is standing on the other end of it - it yanks his feet out from under him and he spills on his back - at the same time Buck spins on Leo, but Leo throws rug at him - it hits him all spread out and before Buck can kick loose from it, Leo has clinched with him -
- 312 MEDIUM CLOSE ON FLOOR
Buck's friend is on the floor - Bullet rushes in and clinches with him -
- 313 MEDIUM CLOSE LEO AND BUCK
They are clinched - Leo has Buck's gun arm and they are swaying back and forth trying to get possession of it -
- 314 CLOSE UP OF OTHER HEAVY
He and Bullet are going round and round -
- 315 BRUSH
Posse thru - lightning -
- 316 KITCHEN - medium full
Flash of fight -
- 317 CLOSE UP OF DOOR
It blows open -
- 318 MEDIUM CLOSE LEO AND BUCK
They are struggling near table - wind blows door open and out goes the light - leaves them in darkness -
- 319 FULL SCENE
Men fighting in room lighted only by lightning -

- 320 BRUSH
Posse thru -
- 321 KITCHEN
Flash of fight - ad lib to
- 322 FULL
The men are clinched between camera and a window where they show in silhouette when it lightens outside - they twist - one jerks loose and throws the other from the scene - he also steps back - this puts them both in the dark - lightning flashes - then from one side of the room a gun spirts flame - another follows from the other side of the room - the first fires again - then it is all dark again -
- 323 BRUSH
Posse thru
- 324 KITCHEN - Medium close
Dark screen - a match flares up showing the face of the heavy - he leans over to light the lamp -
- 325 This shows the heavy with the match and beside him is Leo with gun bent on him - Leo leans over and lifts chimney from lamp with one hand - heavy lights lamp and Leo puts on chimney - then he turns heavy around and we see that one of his arms is hanging limp where he was hit in the duel in the dark - Leo gets him around into position - then looks for other heavy - he stares -
- 326 MEDIUM CLOSE ON FLOOR
Second heavy is lying on his back - Bullet is squatting on his chest looking him right in the eye and daring him to move - heavy very still and watching dog's eyes half scared to death -
- 327 CLOSE UP OF LEO AND BUCK
Leo laughs at sight of dog and heavy - shoves Buck ahead of him and exits to other heavy -
- 328 MEDIUM SHOT
Leo steps to second heavy - takes him by the shoulder and jerks him to his feet - takes down rope from wall with free hand and starts to tie them up -
- 329 RANCH YARD AT BARN
Posse thru -

330

KITCHEN

Leo with back to door tying heavy - he is not worried by the wounded one - he gets heavy tied and drops his gun back into holster - backs toward door and motions for heavies to walk around him and go outside - as they make the first move, the door opens and in burst the posse - Hazard in the lead - Leo whirls round, and finds himself face to face with Hazard backed by posse - he makes no effort to draw - the posse do not draw either, but they have their hands on their guns ready for action - Leo and Hazard face each other looking squarely into each other's face -

331

MEDIUM CLOSE LEO AND HAZARD

They eye each other - Hazard speaks:

TITLE

"WE WANT THE MAN THAT SHOT MY BROTHER -- AN' YOU FOR PROTECTIN' HIM!"

332

CLOSE UP OF LEO

He takes this hard - looks wildly at the faces beyond camera - then to Hazard again and he says incredulously:

TITLE

"YOU MEAN THE -- THE STORY O' THAT KILLIN' WASN'T A FRAME-UP?"

333

MEDIUM CLOSE LEO AND HAZARD with posse back of Hazard
Hazard shakes his head and replies no to Leo's question Leo stares bewildered - then he turns and looks out at Buck -

334

CLOSE UP OF BUCK

He stands leaning weakly on his friend - one arm hanging limp and his face twisted with pain -

335

MEDIUM CLOSE AS IN 331

Leo looks back to Hazard - he looks him in the eye and says:

TITLE

"I KNOW YOU AIN'T GOT IT IN YOU TO LIE, HAZARD --- NOT EVEN TO AN ENEMY."

with this, he reaches around with his left hand and with thumb and forefinger, lifts his gun out of its holster and passes it over to Hazard surrendering himself for a crime he committed innocently - he points off toward the bedroom and says their man is in there - Hazard stands dumbfounded - he doesn't know what to do with the gun - Leo has unintentionally taken the wind out of his sails - being a square shooter himself he can't help but admire squareness in this man he has chosen as an enemy - he looks at the gun - fidgets with it not knowing whether to keep it, or what - in the end to end the situation, he turns impatiently to his men and tells them to go after the killer -

336

FULL

Hazard and men start across to bedroom - as they approach the door, the outer door is again opened abruptly and in burst Jo and the nestor - the posse hear and all whirl facing the newcomers in surprise -

337

MEDIUM CLOSE AT DOOR

Jo sizes up things quickly and calls out to her father :

TITLE

"UNCLE NATHAN HASN'T BEEN KILLED, DADDY!"

338

MEDIUM FULL

As she finishes line, she runs across to father - Nestor follows with doubtful looks at the hostile looking gang -

339

MEDIUM CLOSE JO AND HAZARD

She faces him - he wants to know what she means - she points to nestor who has just entered and says: "He told me so!" Hazard looks him up and down coldly and replies:

TITLE

"A NESTOR'S WORD DON'T GO FAR WITH ME."

he moves as if to go into the room - Jo starts to explain to him -

340

MEDIUM FULL

Jo trying to explain to father who shakes his head no - he doesn't believe nor care to hear - suddenly the bedroom door opens - all turn to look - the doorway is empty for a moment posse are ready for action - then the form of the brother appears in the opening, leaning against the door jamb for support - he sways weakly and is about to collapse when Hazard rushes forward and catches him -

341

CLOSE UP OF HAZARD AND BROTHER

Hazard is holding him - brother smiling weakly -

342

MEDIUM CLOSE NESTOR AND JO

They are looking out towards Hazard - Leo enters and stops beside Jo staring out at the two brother unable to understand it all - Jo points out to the two and explains about the brother thing to him - a light dawns on him -

343

MEDIUM CLOSE BROTHERS

Hazard looks out towards Leo - hands the brother over to his men who start in bedroom with him to put him back to bed - Hazard exits to leo -

344. MEDIUM CLOSE LEO, JO AND NESTOR
Hazard enters - stops facing Leo - he doesn't know what to say -
he finally says:

TITLE "I FEELS LIKE WE-ALL BEEN FIGHTIN' IN THE DARK."

with this, he hands Leo back his gun - then he lays a hand on
Leo's shoulder and one on JO's as she stands clinging to Leo -
Leo is delighted - he shakes Hazard's hand and Hazard exits to
brother again - nestor leans back with hand on hips and grins
sagely at Leo and Jo - he says foxily:

TITLE "I RECKON THE STORM'S ALL OVER!"

Leo and Jo look at him - then at each other - they smile as they
get his drift - glance after Hazard and then Leo suggests they
go outside - they exit - nestor looks after them - then exits
after Hazard -

345. MEDIUM SHOT AT OUTER DOOR
Leo and Jo enter - glance back and slip outside -

346. EXT. PORCH - night tint - no rain - moonlight effect they start
slowly up porch together -

347. INT. BEDROOM
Hazard sitting beside brother who is in bed - nestor enters -
brother talking - he looks up and indicates nestor - Hazard gets
to feet and faces nestor -

348. CLOSE UP OF HAZARD AND NESTOR
Hazard asks:

TITLE "IS THERE ANY WAY I CAN PAY YOU FOR WHAT YOU DID FOR HIM"

nestor appears very genial - he shakes his head and says no -
he didn't expect any reward - then an idea occurs to him and
turning quickly to Hazard he says yes there is - Hazard waits
and nestor says:

TITLE "YOU KIN HAVE YOUR PUNCHERS QUIT WARRIN' US NESTORS--AN' HELP
ME FIND MY MULE."

349.

EXT. PORCH - medium shot - moonlight effect
Leo takes ring box from pocket - takes out ring and puts it on
Jo's finger - they clinch and
FADE OUT

THE END

HOORAY!

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